More words of wit, wisdom, and insight issue forth from "The Tower", this week on page five. Kelly Berry explores the world of poetry bi-weekly in his column "Lines Outside the Tower."

The Who is aging rapidly as "punk" catches up with this powerful band. Inside on page four, Steve Riegel examines the Who's latest album, "Who Are You?"

THE COMMUNICATOR

Vol. X Issue 4 | Indiana University-Purdue University at Fort Wayne | September 14 1978

Tuition fee boost seen as possibility

By MICHAEL BEHR

As a result of inflation and falling student enrollments Indiana University may be forced to raise student fees during 1980 and 1981.

The I.U. board of trustees approved a biennial budget of about $447 million during last weekend's meeting in Bloomington.

If enrollment drops as expected, I.U. officials said that the university may be forced to take up the slack through fee increases if the General Assembly does not allocate more funding.

IPFW Vice-Chancellor for Financial Affairs James Thatcher added that the legislature will make a judgment when the budget comes up as to whether the difference should be made up through a fee increase or a direct allocation from the state.

Speaking at the board meeting I.U. president John Ryan stated that preliminary figures indicate a reduction of $.100 to $.200 million throughout the entire seven campus I.U. system this year. Ryan explained that this reduction would cause the loss of several hundred thousand dollars in student fee income.

If fees were to increase I.U. officials indicated that the increase would probably be around eight percent, the current rate of inflation. It would increase eight percent each year during the biennium. The first hike would increase fees for Fort Wayne I.U. students by $1.92 per credit hour. Fees would increase by the same amount the next year, 1981, if inflation remained at the present rate.

In other board action a 9.4 percent increase for faculty-staff wage and salary increases, equity, and position adjustments. Ryan noted that the increase will put I.U. employees at about the midpoint of salary and wage levels in comparison to similar universities.

Senate in flap about secretary

IPFW student senate was momentarily left without a secretary Monday night when Rene Albertson left the meeting after a disagreement over the quality of the minutes.

The minutes of the most recent meeting were the ones questioned. Senator Blaine Ryan and Diane Hoeved Albertson's "unfulfilled duties" as reason to seek a new secretary. The senators agreed to allow Vice-President Jim Matthews to confer with Albertson about the problem. Albertson maintains that she has performed her job as explained.

In other business, the senate heard a proposal from Dick Rosencrantz that new, permanent ID cards be used. The switch to permanent cards would cut down on the cost of providing the cards to students each year, said Rosencrantz. Only new students would need them.

Ryan also presented the senate with the revised constitution. The rewritten document was corrected and clarified.

The senate also voted in favor of placing its name on a poster with information as to where to send marijuana for sampling of the chemical, paraquat. The poster is located in the basement of Kettler Hall at the student government legal advice booth. The poster has two addresses of national testing facilities.

Formality was the rule of the day in rewriting the document. At one moment during the meeting Ryan suggested that someone in the English Department find the grammatical errors. But it was decided that the senators would finish it on their own.

News release deadline is Thursday

Thursday of the week before the desired date of publication is the deadline for all news releases. For example, the deadline for the Sept. 21 edition is today. New releases accepted later cannot be promised publication. The Communicator office is room 215 of the Walb Memorial Union.

Parking fee, fine structure overhauled

By MICHAEL BEHR

The adjustment of parking fees and parking violations that has been considered for about half a year has been approved by both boards of trustees and will go into effect immediately.

The new fines were approved last year by the joint faculty and student parking advisory committee.

The progressive fine structure has been eliminated and fines have been raised. In the past fines were increased by one dollar with each violation. Under the new system, fines for improper parking, improper display of permit, meter violations and bicycle violations will all be two dollars. Failure to register a vehicle and moving violations will be five dollars. Vice-Chancellor for Financial Affairs James Thatcher said that the old progressive system was not worth time, effort and money used in keeping track of what a particular person's fine was. He added that if the progressive system was kept it would require a duplication of violation records in the bursar's office when a new system of a new paying fines is worked out through the bursar's office. Thatcher hopes that violators will be able to pay fines at the bursar's office in the near future. He explained that having violators paying fines at the safety and security office is bad public relations.

Under the new violation policies additional fines will be added if a student, faculty or staff member does not pay the fine within 15 days of the violation. In the past only students were penalized with record encumbrance when a fine was not paid. Thatcher said that there was no way to "get a rope around" faculty and staff violators.

Included in the new regulations student parking permits will be adjusted. All "A" permits will cost $2.50 for both fall and part time students. Thatcher explained that it is conceivable that a part time student could be on campus more (using the library) than a full time student.

The campus police have been issuing a lot of warning notices in the first weeks of school because they were waiting for the new fine structure to go into effect, Thatcher said.

Despite the fact that the IPFW campus has very few picturesque spots around areas where students frequent this scene suggests that colorful areas are close to the campus, within walking distance. This particular location is close to the Walb Memorial Union down by the lagoon. (Photo by Michael Behr).

Forensics whets skills in reading, speaking

By MARTI WRIGHT

The Oral Interpretation and Forensics program at IPFW gives any person the opportunity to develop their skills in professional speaking.

Jan Roncelli, professor in the department of communication, has created this program for all men and women who want to improve their skills in reading and speaking, develop imagination and leadership, and build their self-confidence and poise.

Oral interpretation is "the art of reading aloud and bringing literature alive," said Jan. Oral interpretation stimulates literature through the author's words.

Conversely, forensics is more deliberative, informative and persuasive speaking. In other words, it is the "writing and delivering of your own persuasive or humorous speeches."

The objective of this program is to provide entertainment and culture and to promote literature and public relations. As to forensics, Jan would like to continue the Student Speaker's Bureau, already established by her predecessor, Sandy Manheimer. Among other activities it would include reading to the blind and handicapped.

More emphasis will be placed on oral interpretation, but ultimately Jan would like to have a core group of people involved. She is expanding her program into the community, hoping her core group will be able to instruct others.

Jan and her constituents are in the process of planning entertainment for the people of Fort Wayne. One such event will be a visit to the State Hospital and Training Center, where they will perform a Christmas program with appropriate Christmas stories, poetry and drama. An on-campus event is a Science Fiction reading hour, planned for early October.

The oral interpretation and Forensics program is for credit and non-credit, and is offered both semesters at IPFW. Classroom credit will be given through Comm. 240, the study of oral interpretation, and Comm 211, forensic communication, which will be a performance course and include on and off campus participation.

In October and November respectively, Jan and approximately ten students will attend the Wayne State University Renaissance Classic and the Bowling Green Tournament. There they will engage in forensic and oral interpretation events in which students from across the nation will participate.

Jan believes the program has a lot to offer to the community and campus, and with its continued success along with the participation and commitment of others, it could further a new dimension of performance at IPFW.

Bell gives inside view of Nicaragua's problems

Latin American history professor John Bell recently returned from Costa Rica where he was in a good position to observe the current political problems in Nicaragua. Bell, a former state Department official in Latin America left IPFW in 1976 to teach at the University of Costa Rica. (Photo by Larry McFadden.)

By MARTI WRIGHT

That a heavy mist of disconsentment enshrouds Nicaragua is no secret to anyone who has been following national newscasts.

Dr. John Bell, IPFW Latin-American history professor, returned this fall from Costa Rica, Nicaragua's neighbor, where he had delivered a series of lectures at the University of Costa Rica.

Using first hand knowledge gleaned during his sojourn in Central America, Bell elaborated last week on the Nicaraguan situation for a Communicator reporter.

In Nicaragua, citizens walk the streets of their country throwing homemade bombs, shooting at National Guard troops and demonstrating for the resignation of President Anastasio Somoza.

On almost every street corner can be seen the red and black flag of the Sandinista Liberation Front, the leftist guerilla group that has been trying to overturn the 41-year-rule of the Somoza family for almost two decades.

A nationwide strike has also been called by Nicaragua's 36 chambers of commerce, which are also demanding the resignation of Somoza. Meanwhile the Nicaraguan people and their country are in a state of turmoil and outrage. Confusion reigns.

In addition to his recent visit, Bell worked as a foreign service-economic officer for the Latin American Bureau of the State Department on the U.S.-Mexico Border Development Commission and in Buenos Aires under President Johnson from 1967-1970.

In 1976 Bell went to teach at the University of Costa Rica on leave from IPFW, returning here this fall.

Bell relates that some 70 years ago the United States established, under Theodore Roosevelt, a program to help modernize and depoliticize the military forces of the Caribbean and establish a single, professional police-defense force.

In Nicaragua, this plan worked only until 1936, when it was suddenly overthrown by Anastasio Somoza, Sr. then thought of as the most promising and competent of the National Guards-men. Since that time the Somoza family has been in power.

"A Somoza has always been head of the National Guard and usually president, but when presidents were not of the Somoza family they were "puppet" presidents with a Somoza in the background as overseer," states Bell.

Bell also feels that they have a monopoly on the use of force, verified by the fact that the Somoza family has always had "one foot" in all aspects of Nicaraguan government and business.

Bell's opinion is that the present conflict deepened with the assassination of Pedro Joaquin Chamorro's last spring because he had led the political opposition to Somoza for two decades from his post as editor of La Prensa, Nicaragua's largest daily newspaper.

The crisis now involves the cultural growth of the Nicaraguan people and they are more educated, sophisticated and are much more learned about health care than ever before.

Because of this awakening, the Nicaraguan people are rebelling against this feudalistic Somoza society, they are now ready to handle their own affairs, Bell said.

The Sandinistas are felt to be the saviors of the Nicaraguan people, but there is a cloudy suspicion that this liberation front could overthrow Somoza and become the dictating force because "everyone knows what Somoza stands for, but what the Sandinistas represent is not clear at this time," Bell added.

He maintains that because of the rising tension and the unpredictability of the Sandinista force it would be to the advantage of the nation to have the present government, without Somoza, stay and hold supervised elections. The Sandinista's could then come into power through elections controlled by the Organization of American States.

There have been some interesting occurrences that could lead one to believe that the devastating confusion may soon end.

First, the President of Congress, Cornelio Huek, who was also the President of the Somoza Political Parties, was stripped of the latter position and accused of treason by Somoza late last year.

Secondly, many national guardsmen have been arrested for plotting against Somoza. Bell speculates that if something should happen to Somoza Z— he has had two serious heart attacks — the government would possibly liberalize, but at this moment there is no way to envision exactly what may happen should he die.

Last year, Bell was asked to visit Nicaragua to perform a series of lectures at the University of Central America. "No matter what the topic — the students would invariably revolve back to the discussion of the Sandinista. This is how wrapped up and aware the young people are in the conflict."

Bell perceives that this question of Sandinista rule will perhaps be resolved in the next two or three years because of the presidential elections in 1980.

Editorial

University community should lobby together

Students often say that college life is not the real world. But as always, where money is concerned the real world becomes part of the theoretical. Lately we all have been hearing a lot about the real world of inflation.

Last weekend at the I.U. board of trustees meeting in Bloomington, university officials explained the affect of inflation on college students.

Political realities seemed to have combined within inflation when I.U. president John Ryan said that a student fee hike is likely during 1980 and 1981. Ryan stated that the university will determine at a later date how much revenue can be expected to be lost as a result of declining enrollments at six of the seven I.U. campuses.

Only I.U. Southeast at New Albany has a steady enrollment. The loss of revenue from these students added to the expense of inflation has put the university in a financial squeeze.

One solution to the problem, Ryan noted, would be to request more money from the General Assembly when they meet to discuss and vote on the university budget requests. At that point legislators will determine whether or not the state can afford to allocate more money for universities. If legislators determine that the state must spend the available money elsewhere students will have to pick up the slack

However the question can be approached from another standpoint, the students' standpoint. Legislators could ask themselves whether the student fees are already too high at a state-run university. Of course, these two questions are not the same although they will both result in one of two answers Will only students pay or will the entire state share in the burden for quality education of its citizens? In an increasingly technological society the need for educated people is important. This claim is not one of college education elitism. It is one of those above mentioned realities. In fact one could argue that if the state fails to allocate money to prevent a fee increase it will be making a college education more expensive and hence only available to a wealthy elite.

Furthermore it seems absurd that educational needs are in a sense weighed equally with all the other state needs. Are there certain items in the various state budgets that the state of Indiana could do without in order to afford education for all of its people who desire it?

Just as people generally look for simple answers they also look for simple questions. Viewing this problem from the legislator's viewpoint, that is, can the state afford to allocate more money, is the simpler question. Other state needs cannot be funded in any other way. Students can always be asked to pay about $30 to $40 more a semester. The other question viewed from the student's perspective requires that the legislators evaluate the advantage of state supported education and the disadvantages of making it more expensive.

Two years ago students and the state lost when fees were increased. This year I.U. officials predict that another fee increase is probable. This election year students, faculty staff and concerned citizens should press the legislative candidates to present their views on this problem and a joint student faculty and administration lobby should begin soon.

Staff illustration by Joe Bray.

Pope should instruct

By MICHAEL BEHR

People generally feel more confident when a new leader rises and assumes control. The amount of confidence seems to be in proportion with the length of time the old leader has been around.

That confidence is now apparent in the Roman Catholic Church.

Pope John Paul I has helped to fuel some of the enthusiasm by opting for a simpler installation instead of the traditional coronation. Even the name "John Paul" was a novelty.

What is more startling is the election of a non-curial cardinal to the papcy John Paul has never held a Vatican position, except for his position as cardinal.

What is not new is the election of a deeply spiritual and pastoral man as pope.

Commentators began early, even before the election determining the issues that the new pope would have to face. All of them talked and wrote about, priestly celebacy, the church position on birth control and abortion. The ordination of women issue was prominent in the discussions.

What was only vaguely mentioned was the question of what it means to be a christian during the end of the twentieth century. That single question is perhaps the beginning to any discussion concerning church positions.

But the major problem the church faces is not one of the above mentioned social issue questions. The Catholic Church should more actively assume the role of a teacher, not an enforcer. Because the church has not fully accepted that role in recent years, papal pronouncements on such difficult social questions such as birth control, abortion and the role and nature of the priesthood have been rejected, not particularly on the merit of the argument, but on how it was presented.

Pope John Paul has identified the problem of vocations as a lack of faith within the church. However, many church watchers believe that the decline in vocations is simply following the trend of delaying committment.

Earlier this year an American priest stated that the church must remember that what is important is what Christ wants now, not what he wanted 2,000 years ago. He said this in specific reference to the issue of women ordinations. It is important that the church not cause its members to become disenchanted with it through needless changes or for that matter though unnecessary rigidity. However one should not change the rules so much that a different game is being played

What is needed is instruction and less reliance on heredity. John Paul seems to be headed in that direction when he said during a reception for diplomats that the Holy See's chief function will be the formation of consciences. The pastoral background of John Paul sems apparent.

But of course, the Vatican can only lead in a general direction. Regeneration and renewal must begin in individual dioseses and parishes.

Of greater importance for all Christians is the rebirth of the spirit of ecumanism and cooperation among all the Christian churches throughout the world. The Second Vatican Council brought to the surface this spirit of cooperation, understanding and Christian dialogue. The English translations of the document of Vatican II revealed this dramatically when they were accompanied with protestant critiques a specific documents This ecomanism has been underscored during the weeks following the election and installation.

Pope John Paul has followed in the footsteps of his predecessors when he proclaimed the inteaded universality of Christianity.

The Catholic Church has come a long way since the beginning of Vatican II and if, in the words of Fort Wayne theologian Jerome A. Welch, it is able to make a "distinction between changeable and unchangeable elements in our Christian faith" and if the church is able to present those elements well it will be able to become a more effective tool for social and spiritual renewal.

THE COMMUNICATOR

Est 1969

John P Logan, Publisher

Michael J Behr — Editor
Jamie Thompson — Entertainment Editor
Steve Riegel — Copy Editor
Bruce Lehman — Sports Editor
Larry McFadden — Photo Editor

The Communicator welcomes letters to the Editor All letters should be short and to the point The editorial board reserves the right to edit all letters and to not print those which they feel are objectionable The writer's name address and phone number should be included on the letter but only the name will be printed Names will be withheld upon request by the writer All letters must be typed double spaced and on one side only Deadlines for letters is the Friday before the week of publication

The Indiana Purdue Communicator is published on Thursday mornings when classes are in session by Indiana-Purdue Student Newspapers Inc a not for-profit organization incorporated in the state of Indiana

Opinion expressed in the Indiana Purdue Communicator is that of the writer or in the case of unsigned editorials that of the editorial board of the newspaper and is not to be construed as representing that of the university administration, the faculty or the student body

The editorial offices of the Indiana-Purdue Communicator and the business offices of Indiana Purdue Student Newspapers Inc are located in Room 215 of the Student Union Indiana-Purdue University Fort Wayne Campus 2101 Coliseum Blvd East, Fort Wayne, Indiana 46805

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We've Moved

The Developmental Skills Center has moved to Kettler 118. For help in math, English and study techniques (note-taking, text reading, test-taking) come see us.

HOURS: 9-3 Monday - Friday
5-8 Monday - Thursday

campus calendar

Calendar

THURSDAY 14
IPFW Women's Club Meeting, Walb 224, 7:30 p.m.

FRIDAY 15
Freshman Dance, open to all students, 8-12 p.m., Walb ballroom
Soccer vs. Notre Dame, there, 8 p.m.

SATURDAY 16
Men's Tennis vs. Manchester College, 10 a.m., here
Young People's Art Classes begin, Department of Fine Arts, 1026 W. Berry St. 9 a.m. and 10:30 a.m.
Indiana-Purdue Reports on WGL radio, 7:15 a.m.
Indiana University football vs. Louisiana State, there
Purdue University football vs. Michigan State at home

SUNDAY 17
Indiana-Purdue Reports! on WANE TV, Ch. 15 at 6:30 a.m. and on Citizens Cable at 5 p.m.

MONDAY 18
Sign up for Coed 2 on 2 basketball, Athletic Office, Walb
Women's Tennis vs. Anderson College, 3 p.m., here

TUESDAY 19
Indiana-Purdue Foundation Meeting
Men's Tennis vs. Grace College, 3 p.m., here
LRC Seminar: Producing Brochures, Certificates and Lettering Projects, 12:30 to 1:30 p.m., Helmke B-35
Black History in Perspective movie series: Story of a Three Day Pass, 7 p.m., Old Fort YMCA
Overseas Study Programs discussion, 2:30-4:30, Kettler 244

WEDNESDAY 20
LRC Seminar: see Tuesday 19, 3:30-4:30, B-35 Helmke
Soccer vs. Indiana Tech, there, 4 p.m.

FRIDAY 22
Last day to receive partial refund for partial or complete withdrawal from class
Last day to execute pass-fail option.

Faculty notes

DR. KENNETH STEVENSON, professor of chemistry, was awarded a grant of $13,000 from the Petroleum Research Fund of the American Chemical Society. His project which is to last for two years, is entitled: "Photoredox of Cu (I) Complexes and Similar Systems." This is the fourth grant Dr. Stevenson has received from this organization in support of his research.

DR. BEN BECKER, professor of biological sciences, made a presentation this past spring at a seminar at the Frederick Cancer Center. His presentation was: "How to Grow Thermophilic Actinomycetales." In his presentation, he described his methods of isolating and growing these microorganisms. He also described his method of purifying the cultures so that the cancer groups can screen them for cytotoxic activity.

DR. WARREN W. WORTHLEY made a presentation to the Society of Manufacturing Engineers Certification Committee Meeting regarding his activity during his sabbatical leave January-May, 1978. In addition, Dr. Worthley was appointed a member of the National Education Committee of the Society of Manufacturing Engineers during its June meeting. During that meeting, Dr. Worthley presented a paper: "Summary Evaluation of Engineers Council for Professional Development Accredited Baccalaureate Manufacturing (Engineering) Technology Programs."

Warren and Donna Worthley were on a panel for the Parents Without Partners organization on Wednesday, September 6th.

Warren Worthley will be attending the Society of Manufacturing Engineers National Certification Committee meeting in Detroit on October 6, 1978 as a consultant to this committee.

The Calendar is sponsored by Indiana University-Purdue University at Fort Wayne for the use of all officially recognized university and student organizations. Items to be included in the Bulletin Board must be submitted to the Office of University Relations, Rm. 119, Kettler Hall by 5 p.m. on the Thursday immediately preceding publication.

CUB REPORTER'S CORNER

NEWS DIGEST

Danforth liberal arts fellowships due Oct. 6

The campus selection committee invites nominations of qualified students for this year's Danforth Fellowship competition.

One hundred and ten fellowships will be awarded nationally this year, with one-fourth set aside for minority applicants. The fellowships provide tuition, fees, and a living stipend for one year of graduate study, and can be renewed for up to four years.

Applicants must be seniors who plan to enter graduate school in the fall of 1979; to pursue the Ph.D. or equivalent terminal degree; and to make a career of college teaching in a field of study common to the undergraduate liberal arts curriculum in the United States. Winners will be chosen by the Foundation's criteria of academic accomplishment and intellectual ability; promise of effective teaching; and concern for the relationship of ethical and moral values to subject-matter disciplines, the educational processes and the institutions of society.

Interested students must be nominated by a faculty member. If you wish to nominate a student please send the student's name, address and phone number to me by OCTOBER 6. In addition, please ask the student to see me as soon as possible.

The Foundation will also award a limited number of post-graduate fellowships to persons who have completed the M.A or equivalent and plan to pursue a Ph.D. program. If currently enrolled in graduate school, postgraduate applicants should apply through the liaison officer on their campus; if not, direct application to the Danforth Foundation may be made by November 1.

For further information about the program, contact History professor James How.

I.D.'s still available

Student I.D. card pictures will be taken September 18 and 19 from 9 a.m. to 7 p.m. on the first floor of the Walb Memorial Union. Students will need their pink fee receipt.

I.D. pictures will be taken at the Art School Sept. 21 from 10 a.m. to 6 p.m.

Orchestra positions open

The university orchestra has positions open for violin, viola, string bass, and cello. There are concert band openings for trombone, tuba, baritone, French horn and all woodwinds.

Openings in Wind Ensemble include two French horns positions.

All openings require auditions. Those interested should contact William Schlacks.

Home Economics convention set

The Indiana Home Economics Association will hold its student section meeting Oct. 13 and 14 at Purdue University, West Lafayette. The fall meeting of the association will include election of officers and changes in the by-laws. Also scheduled will be discussions and presentations.

Those interested should contact the Consumer and Family Science faculty in Neff 260A. Reservations must be made by Oct. 2.

Correction on student handbook

The Directory of Student Support Services in this fall's Students' Almanac incorrectly listed the phone number for the Child Care Center as 482-5660. That number should have been printed as 482-5650.

We apologize for any inconvenience this error has caused

ATTENTION STUDENTS:
Charky's Char-King Family Restaurant has openings for:
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We provide help--confidential counseling--contact with community resources.
BIRTHLINE 422-1818

arts AT A GLANCE

Civic Theatre opens season

Cole Porter's musical comedy "Anything Goes" opens Friday Sept. 15 at 8:30 p.m. at the Performing Arts Center. The play will run through Sept. 30, with Friday and Saturday performances at 8:30, a Sunday matinee at 2:00, and Tuesday, Wednesday, and Thursday performances at 7:30

SUBOG dance in ballroom

Student Union Board of Governors (SUBOG) will sponsor a freshman dance Sept 15 in the Walb Memorial Union ballroom All students are invited and admission is free to all activity card holders. Music will be supplied by DB's Unlimited

Cinema Center film stars Marlon Brando

"Viva Zapata," the story of Emilian Zapata, will be shown Sept. 16 at the Unitarian Church, on Old Mill Road, at 8 p.m. The film stars Marlon Brando, Anthony Quinn, and Jean Peters Admission is $2 00 or $1 00 for children under 12 and senior citizens.

Pottery workshop in Union mall

Student Union Board of Governors (SUBOG) will sponsor a pottery demonstration and workshop by Michael Janek. It will be held Monday Sept 18, from 12:00 to 1:15 p.m. on the Walb Memorial Union Mall.

Yes returns tu Indiana

Yes will appear in a concert in the round on a rotating stage at The Athletic and Convocation Center in South Bend Friday, Sept 22 at 8:00. A limited number of advance tickets are on sale for $7.00 at Southbound Records in Fort Wayne

Sept 25 at 8:00 p.m. Yes will appear at Market Square Arena in Indianapolis. Tickets are $7.00 and are available at Karma Records in Bloomington and Indianapolis, and Slatewood records in West Lafayette. Tickets will be $8.00 the day of the show.

Concerts resume at Coliseum

Aerosmith, with special guest AC-DC, will appear in concert at the Memorial Coliseum on Tuesday, Oct. 3rd, at 7:30 p.m. Advance tickets are $8.00 and are on sale now at the Coliseum box office, Karma Records, Slatewood Records, Apple Records, Ruby's Records, The Nickeldeons in Wabash and Marion, Butterfly Records in Warsaw, Mind Dust Music in Elida, Ohio, Sound Gallery in Auburn, and the Sound Cellar in Angola. Tickets will be $9 00 the day of the show.

UFO lands

(Starship Dispatch Service)—UFO lead vocalist Phil Mogg says the group's long and strange career has finally stabilized long enough for the release of their latest album, "Obsession," and an American tour that began in Seattle August fourth as the opening act on a series of Blue Oyster Cult dates.

"Of course anything could still happen," Mogg admitted, but for now it looks like the days of rip-off company deals and a disappearing guitarist are over

Last summer this time, UFO was enjoying their biggest success to date with their "Lights Out" album in Billboard's top twenty, when guitarist Michael Schenker suddenly disappeared.

"We got him back three months later," Mogg recalled joking, "He hadn't had the last operation yet. They'd left part of him still in. He didn't actually say much when he came back," Mogg continued, "We rehearsed for a day, and then everything was fine. Everybody's a little mad and Michael definitely got his slot in there "

Classifieds

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Who struggles with image

By STEVE RIEGEL

One of the significant events of the late summer was the release of the new Who album, "Who Are You," although it wasn't quite as important as we might have hoped.

If anyone was to give Bruce Springsteen a contest for best rock genius of the season it should have been Pete Townshend and the Who But, while it is by no means unsuccessful, their new album doesn't live up to the standards that many people have set for them. Side one especially seems to contain lapses of style and production that reduce its appeal to a high school level.

Much of the problem apparently stems from Townshend's continuing concern about the group's role as aging rock stars in a time when the music industry is changing rapidly. What stand should the "father of punk" take when his child has gone far beyond his influence? The answer in this case seems to be a compromise that shows up mainly in the slick production and fancy string arrangements which decorate side one. Another problem is the questionable use of synthesizers on this side that makes the band sound alternately like Todd Rundgren or Elton John.

However, the Who are aware of their situation and the tone of the album comes off as somewhat apologetic, particularly in "Music Must Change." But they are not willing to accept all the blame and they, justifiably I think, direct some of it back to rock fans themselves in "New Song " A lighter treatment of the changing music theme comes in "Sister Disco," which appears to be a scornful put-down of the latest thing. But there is an ironic twist in the lyrics "goodbye Sister Disco" because everyone with eyes and ears, including Townshend, knows that disco will be much more than a passing fad.

All things considered, side one really isn't a total loss. There are two songs here by John Entwistle that prove to be interesting diversions One of them, "Had Enough," could have been a convincing punk song without all the strings and multi-tracking. The other is a throwaway tune about a test tube baby who seems to have been conceived in the same spirit that this album was.

Side two, however, is another story. The Who are back in top form here and have put together some powerful statements. The arrangements and production are more controlled and the use of synthesizers is much more tasteful in a style reminiscent of "Who's Next."

The highlight of the side, and of the album as well, is "Guitar and Pen " This song alone makes the price of the album worthwhile. Roger Daltrey is at his best and the harmonies Townshend provides give it that classic Who sound. The big production single of the album is "Who Are You," and it is quite acceptable under those terms. Pete gives us a glimpse of his rock genius on this song. His judicious use of synthesizers gives it an almost hypnotic effect.

The Who knows who they are and it is important to them to know who their fans are. They recognize their own successes and failures, but in many ways Who they are is determined by You. What this means is that we should all go out and buy the album and play side two over and over. I am not convinced that the Who are any less than one of the great rock bands, but they need feedback to help them find direction.

Our support could be more important than ever now since Keith Moon died last Thursday. His death gives this album added significance because it marks the end of an era. The Who image will never be the same but, hopefully, they will carry on the tradition and continue to produce some of the best rock available.

Boston's bubble bursts

By JAMIE THOMPSON

After the phenomenal success of the first album, Tom Scholz, creator of Boston, must have felt the pressure to produce a similar album. A tape he'd recorded in his basement became "Boston" and abruptly sold six million copies. The lanky MIT graduate and his friends were dazed by wealth, fame, and adulation in a very short period of time.

How do you follow up an accident of an album that "went platinum" and dominated the AM radio airwaves? Scholz locked himself into his subterranean chambers and went to work, trusting only his wife Cindy's opinions and those of a few close friends. Scholz labroed feverishly, surrounded by a mass of electronic gear and a flood that delayed the release of the album. As he sweated and wrote, he must have been haunted by the knowledge that Boston's second album had to be good

Two years later, Scholz emerged from his hideaway studio. While he'd been underground, Elivs Costello had attacked the worth of Boston, and new releases by Springsteen and the Stones had created a furor in the music world. The delayed release of Boston's second album, "Don't Look Back" was anticlimatic in every sense of the word.

It might have been different if Scholz had written material as jarring and different as "Boston" initially had been. "Don't Look Back" does just what the title warns against; it looks back to the band's earlier success. Scholz has resurrected almost every musical passage, and the slick Boston sound for this album, but that style has worn thin. An overblown instrumental cut is a mirror image of "Foreplay" from the first album and the same soft introductions leap into clashing, fierce guitar, rudely jolting the listener Boston gives new meaning to the expression, "Familiarity breeds contempt."

"Don't Look Back" is merely irritating. Empty shallow lyrics such as "Baby, it's a party, party, party. You know man doesn't live on bread alone." are annoying. Mr. Scholz apparently feels record buyers possess the maturity and tastes of the average junior high student.

The problem lies with the material Scholz writes. The only song worth recording on "Don't Look Back" was written by Brad Delp. While Scholz wrote all his "new " songs in his cave-studio, even junior high students discovered Cheap Trick, Van Halen, and other new heavy metal bands that surpass Boston's best effortts.

Times have changed since Boston's first album and the band has remained the same. The album's major flaw could be its conception by one man carefully secluded from society. Boston is made up of talented musicians—they only need to collaborate and truly be a band, instead of Tom Scholz's toys which he puts through the mechanical motions of music.

Female tempers 1994's edge

By JAMIE THOMPSON

1994 is a band with an instinctive feel for rock and roll. The band's debut album, recorded in New York, is a statement of emotion-charged music that balances refined vocals and shattering guitar solos.

There is no confusion about 1994's style — the band plays heavy metal rock with an added facet. The lead vocalist is a young lady, Karen Lawrence, with a voice that recalls the strong vocals of the Wilson sisters of Heart. Ms. Lawrence's voice has tremendous range and is alternately strident, delicate, and soft. Often the vocals skate along the ragged edge of total breakdown when she reaches for a high note. Ms. Lawrence's voice is not perfect and therein lies its attraction Amidst the tough, hardbitten posture of the band, her scarred voice is a touch of fragility.

The music is dependent on a heavy bass line and Bill Rhodes skillfully wields the bass, which provides the melody on "Hit the Hard Way " The powerful, controlled guitar work is reminiscent of Blue Oyster Cult with heavy feedback and sustained solos bursting from the background noise When the guitar solos begin to stretch towards monotony, the high-soaring vocals assume control.

The material of the songs is diverse and bizarre. "Anastasia" concerns the Russian revolution and "Shoot to Kill" portrays a gun as sensual object of pleasure The lyrics smirkingly speak of love, "I'm like a moving target, I know you got your bead on me."

"1994" is an album that reluctantly unfolds to the listener. Behind the imposing facade, the album has brief moments of deeper musical passages, such as a fluid mandolin accompaniment that is not immediately noticeable The band's style is straightforward but with unexpected touches like gentle acoustic guitar among crashing power schords Made up of surprises and paradoxes, "1994" is a musical riddle that insidiously grasps the listener's attention.

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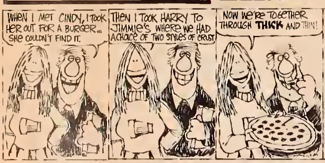

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Victor triumphs in 'Belle'

Pat Victor, as Emily Dickinson in "The Belle of Amherst," shows part of her wide range of expression.

By JANET HUNTER

I lift my hat to Pat Victor whose portrayal of Emily Dickinson in "Belle of Amherst" was superb. She moved from scenes of deep disappointment to humorous scenes with equal aplomb.

In a life filled with many disappointments Miss Dickinson retained her humor and wit, both of which are displayed in this play. Her sense of humor was revealed in her imitation of the "wheezing reverend" and in her self-styled role as the village character who always dressed in white and made a game of avoiding the town gossip. This ability to see the humorous side of life enabled her to live with a domineering father without losing her independent spirit.

Her independent spirit was emphasized in several ways. As a poet she was refused publication because she preferred experimenting with her own style rather than conforming to current fashion. Also, when her tutor tried to cross out some of Shakespeare's "undesirable" lines, she promptly repeated some of the bawdier lines from memory.

Emily Dickenson was a complex and gifted woman and it was enjoyable to spend the evening with her as she was portrayed by Pat Victor.

Lines outside the Tower

By SKIP BERRY

"Doctor my eyes have seen the years
And the slow parade of fears
Without crying
Now I want to understand..."
—Jackson Browne

"The poem
is a discipline
What you need
to sober you
is what you have

Your children
Let them
children
teach you..."
—William Carlos Williams

Once there was a doctor who dreamed of writing poetry Once there was a poet who paid the bills by doctoring. Once there was a man whose life spread wide within the time he lived. All of these men were one man: all of these men were William Carlos Williams. He was a doctor. He was a poet. And his life influenced lives of patients and poets alike. And different. He was a different man.

Born in the small town of Rutherford, New Jersey, he went to medical school at the University of Pennsylvania to appease his mother's dream of another doctor in the family, someone to follow in her brother's footsteps. But even then he was writing, and thinking in literary terms. And while at the university, in 1903, he met Ezra Pound, and everything snowballed. William Carlos Williams, the aspiring poet, was on the road to American literary history.

It was his friendship with Pound that prompted Williams to explore his feelings about the state of literature in America early in this century. They both reached the same basic conclusion: it was a mess. The literary society was corrupt: too much imitation of archaic styles, too many cliches, too many polite verses. The time was ripe for a poetic revolution, and Pound and Williams were ripe to lead the way.

However, as in most literary revolutions, the majority of the public didn't bother to join But important ideas were developed, and Williams found his fascination with "things", a fascination that was to last him a lifetime, a fascination that eventually gave rise to his famous line· "no ideas but in things". Williams the imagist was born And he became increasingly aware of the "strange me" within himself, the isolated self who observed the world around, the self that made him feel different, separate from other people.

He felt out of place, a small town doctor (back in Rutherford) writing in new ways, experimenting, hoping for a radical change in human consciousness. He wrote about real things, real people, real situations And he came to realize the importance of using real language, the American, as opposed to the English, language· "The American idiom has much to offer us that the English language has never heard of." And ultimately that was his gift to modern American poetry: he took ordinary speech patterns, ordinary voices, and used them in poems, built poems around them. He tried to tie the everyday world to the elevated art form He wanted poems to speak to everyone·

"Poetry should be brought into the world where we live and not be so recondite, so removed from the people. To bring poetry out of the clouds and down to earth I still believe possible Using common words in a rare manner will advance the cause of the Poem infinitely "

And there were other poets listening: always Pound, though they finally disagreed on what a poet was and did, Wallace Stevens, who described Williams poetry as "anti-poetry"; and Robert Lowell who wrote of Williams' genius: "it was as though some homemade ship, part Spanish galleon, part paddle wheels, kitchen pots and elastic bands and worked by hand, had anchored to a filling station." In the fifties, Williams became the father figure for the younger poets: Allen Ginsburg, Charles Olson, Denise Levertov, Robert Creely, and others. Williams kept his door open to any hopeful writer.

It was a rise from obscurity to recognition, a long rise. Not until the forties did his name become known outside of poetic circles. Not until the fifties did he become a widely sought after reader and lecturer. So he spent a lifetime writing for a minute audience, but the magnitude of his effect on American poetic thought is great. He helped generate the freeing of style and diction. He pointed up the importance of the ordinary. And he fought to retain his artistic integrity, his "strange me", his independence. He was the archetypical American individual, the artist outside of academia. He saw things differently.

Holy Holly

By MIKE GEFFEN

Buddy Holly was a pioneer in rock who went, in a span of two years, from nothing to superstar. He was one of the first stars to produce and write his own records, and he fought for total control over them. He was among the first to use many techniques, such as overdubbing, that are still used today. He influenced the Beatles and Bob Dylan, and his music is being recorded, even today, by people as diverse as Linda Ronstadt and Ten Years After He was 18 when he made his first record, and only 20 when he died. He accomplished quite a lot in only two years. His is a story that should have made a good film

I repeat, should have; "The Buddy Holly Story" gives us nothing but an amalgam of film biography cliches from the past forty years, and third rate cliches, at that Film biographies are tough to do, anyway. You can't get to know what a person is like in 120 minutes. It's impossible. The best a filmmaker can do is give the essence of the person in as little time as possible, certainly not an easy feat, but the best films of this type have managed to do it. With "The Buddy Holly Story" you get the feeling that the producers didn't even try. It has the smear of low budget exploitation all over it

Most film biographies seem to have set pieces in them. There is "The Moment Of Discovery," "The Moment Of Inspiration," "The Fateful Accident," and "Meeting With Destiny." "The Buddy Holly Story" has all of these, in almost the order I've put them in. In fact, it's as if they subtitled sequences with them. The director, Steve Rash, paces scenes so slowly, that he practically underlines each set piece. He wants the audience to weigh what each moment meant to the man, but the audience falls under the pressure of a ton of sludge.

The writer, Robert Glitter, committed suicide four months before the film came out. Maybe he was trying to tell the filmmakers something. He composes scenes that seem stolen from pulp fiction and romance magazines. It makes one wonder if he did his research from fan magazines. The script has as much connection with the real life of Buddy Holly as rock climbing has with Orson Welles. It's amazing that actors managed speaking the lines of such a far fetched script without throwing up.

The one major asset of the film is Gary Busey's performance as Buddy Holly. He looks like him, sings like him, and even manages to get a feeling of what Holly was like. Given the plodding direction and inertia of the script, the accomplishment of these things is a major feat and a tribute to Busey's talent. You get the feeling that he is the only one involved in the film who cares about the project, and that attitude comes through, making the film a bit more bearable.

The inconsistencies and murkiness of the film make it impossible for anyone to know what Holly's life was like. We get no sense of the man's era, or of his place in our culture. The crucial elements needed in a film biography are obscured by the filmmakers' simplistic attitude toward their subject, and by the fact that they don't seem to care about the subject.

Every scene in "The Buddy Holly Story" has a counterpart, which was done better, in another biography film. This film is just bits and pieces lifted from others like "The First Waltz," "The Benny Goodman Story," "The Glenn Miller Story," and "Stars And Stripes Forever." The only difference is that this film's lead character resembles Buddy Holly.

Film biographies run the risk of turning the hero's life into trivia. "The Buddy Holly Story" not only failed the test, but fell into the trap, taking the viewer along with it. Buddy Holly's influence on our culture will last a long time and he deserved a better film than this quickie. "The Buddy Holly Story," mercifully, will last for about a minute after you've seen it.

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OUR MISTAKE

The Vanishing Point Disco coupon offered in last week's issue should have read: "Monday night only buy one drink, get one free. Buy any drink in the house and get the second one free with this coupon." Instead, it read. "Monday night only one free drink. Any drink in the house free with this coupon." Our apologies to Vanishing Point and our readers for any inconvenience our error may have caused them.

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BURT REYNOLDS HOOPER (PG)
2:00-3:55-5:50-7:45-9:45

Fastrack

Lotus Mark I a winner

By DALE WILKENING

What do the names Andretti, Peterson, Hill and Clark all have in common? They've all won major races while driving the same make of car.

This is a look at the designer of a car that won only wins races, but will probably win the World Championship this year, as well.

Anthony Colin Bruce Chapman was born in London on May 19, 1928. He financed his college career at the University of London by designing cars that won amateur races around England.

Has first race-winning car was the Lotus Mark I, a rebuilt Austin 7 Fabric Saloon. Being a one-man designer, mechanic and driver demanded long and fatiguing hours. He chose to name his cars after the lotus—a sleep-inducing flower — because of the concentrated effort demanded by them.

Upon graduation from college, he joined the Royal Air Force where he designed during off duty hours the Lotus Mark II and Mark III, each car having successive numbers thereafter.

After his discharge in 1951 he bought a stable from his father and set up shop. On January 1, 1952 Lotus Engineering came into existence.

Up until this time car frames were generally built in separate sections and added together later. They were heavy and not very crash resistant.

Chapman's search for a light-weight but structurally-sound frame led him to the concept of the monocoque. In a monocoque frame all supports are welded to each other, in the same way a bird cage depends on all the ribs for durability. The method is in common use today, for not only race cars, but also most passenger cars.

De Havelland Aircraft bought the idea and sent three technicians to Lotus Enterprises to "assist" Chapman, as well as observe any other ideas.

In 1957, Chapman produced the first Grand Prix Lotus which was less titan effective and was replaced a year later with the Mach 16. What happened to the Mark 13, 154 and 157? Well, they were built and tested in wind tunnels but didn't make it to the track. It's actually rather astonishing when one thinks that five cars were designed, built and tested all in the course of one year! The "Big Three" can't even do that!

Chapman also produced the Lotus Elite, a showroom car which got all the headlines at the 1957 London Auto Show. It was there he tried another bold innovation—the concept of bolting the suspension system to a fiberglass body shell — a technique that hardly raises an eyebrow when one thinks of today's Corvette.

During 1960 the Lotus 18 won more than half the events at the Grand Prix circuit. In 1963 the Lotus was England's closest challenger to the blood-red Ferrari.

Perhaps a quick aside should be taken here. Just about every country in the world which hosts a Grand Prix event, except the U.S., also produces a car. True, the cars are built by private corporations, but the country in which they are housed takes as much pride in their team as they do any of their Olympic athletes.

By 1962 Lotus won four Grand Prix but their greatest success was assured by the signing of a Scot driver by the name of Jimmy Clark. If you have ever seen films of Clark driving the Lotus, consider yourself lucky since he's no longer driving among the living. It took Clark so little time to adjust to the car and the team that he won not only seven races but the World Driving Championship as well.

An oil leak in the last race of the 1964 season prevented Lotus from keeping the title.

They got it back in '65 and also added the Indianapolis 500 to their string of victories. They returned the next year and obtained the pole position with a qualifying speed which stood for three years!

Powered by the Ford engine and utilizing the latest in aerodynamics, Lotus won the Championship in '68, '70, '72 and '73.

In fact, in 1972, Lotus was the first team EVER to chalk up 50 victories on the Grand Prix Circuit.

Since those years they have proved to be the team to beat, and it's probable Chapman's Lotus will do it again this year.

Pupils find teachers at learning exchange

By CAROL AUST

The Fort Wayne Learning Exchange, located at 1120 Crescent Ave. provides a unique community service by involving people who want to learn with people who desire to teach.

The exchange program came into existance in April of 1976, through the efforts of Jim Miller, who at that time, was an associate pastor at Crescent Avenue United Methodist Church. He is now the minister at Epworth Methodist, and serves on the board of directors for the exchange program.

Bernie Findley is the director of the Learning Exchange. She divides her time between family and exchange tasks, and is also a consultant in medical record administration John Kauffman serves as associate director of the board, and is a new product manager at Phelps Dodge Magnet Wire Co.

Who is involved in this relatively new program? Men, women, and children of all age groups. They are students, retired persons, skilled workers, homemakers, professionals, or anyone who has any desire to help other citizens in the community. Virtually any person can call the exchange to teach for fun or profit, or to learn a new hobby or skill. Teachers and learners are matched through the efforts of volunteer resource counselors. In this way, the exchange acts as a clearing house for the students and the teacher.

The goal of the learning exchange is to bring people closer together by sharing knowledge. If you have a particular talent in some area that you would like to share with others, or if you have the desire to learn a particular skill or hobby, call the exchange at 422-2233. Without a doubt, the program is worth looking into.

Men's tennis team 2-1

By LISA KLEINRICHERT

Jim Stiglitz and Mark Wehrenberg are the only two lettermen Coach Joe Steckbeck has returning to this year's IPFW men's tennis team. The remaining members of the squad are sophomores and freshmen.

The new members of the team are: Tom Wharton, Bruce Ojeda, Rupert Corpuz, Tim Young, Jeff Fuikleteich, Mike Barror, Roger Sahod, and Steve Clark.

The IPFW men's tennis Team opened their 1978 season with a 5-4 victory over Huntington College last Tuesday. The Tuskers captured four singles matches and one doubles match to squeeze past Huntington. The victorious singles players were Stiglitz, Sahod, Wehrenberg, and Clark. Stiglitz and Clark teamed for the sole doubles win.

Last Friday the Tuskers encountered Anderson College and were handed their first setback of the early season. Anderson College handily outscored IPFW 6-1. The lone winner for the Tuskers was Ojeda.

IPFW improved their record to 2-1 with a 6-3 win over Marion College last Saturday. IPFW scored all six of their match wins in the singles competition. The singles players who provided the winning margin were Stiglitz, Clark, Wharton, Sahod, Wehrenberg and Ojeda.

The next IPFW home match will be September 19 against Manchester College at 10 a.m. on the IPFW tennis courts.

WANTED:
Sports photographer

Applicants must have their own camera-darkroom equipment available. If you are interested and qualified, see Mike Behr in suite 215 in the Walb Memorial Union building.

Women's tennis team loses first

St. Joseph College greeted the IPFW women's tennis team rudely at the Tusker season opener as they handed IPFW a 7-2 loss.

All six members of the women's tennis team competed in singles matches and teamed up for the doubles competition. The six women are: Amy Berger, Cindy Kaiser, Kathy Harris, Destry Miller, Elizabeth Smith and Jennifer Dreher.

Last Saturday against St. Joseph they mustered only two match victories with Destry Miller a factor in both of these matches. Miller defeated her St. Joseph's singles opponent in straight sets and then combined with Amy Berger to score a doubles victory.

The IPFW women's tennis team will be trying to even up their record when they meet Anderson College on September 18 at 3 p.m. at the Stewart McMillan Tennis Center.

FRANKLY SPEAKING ....by phil frank

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